

THE ETUDE

Music Magazine



HANDEL.

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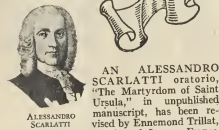
THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

The World of Music

Interesting and Important Items Cleared in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



AN ALESSANDRO SCARLATTI oratorio, "The Martyrdom of Saint Ursula," an unpublished manuscript, has been recently by Ennemond Trillat, a widely known pianist. The manuscript is the property of the Municipal Library of Lyons, and it is considered one of the most important Scarlatti relics in existence. It was first performed at the Academy of Lyons in the early part of the eighteenth century.

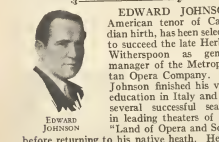
THE PHILHARMONIC SOCIETY of Norfolk, England, brood its season to a close with a program at St. Andrew's Hall, on April 4th, of works by British composers. The big achievement of the event was a "magnificent rendering" of the "Sea Symphony" of Vaughan Williams, with the orchestra augmented by some London players, the Norfolk Chorus, and with Isabel Baillie and Roy Henderson as soloists.

ATHENS, GREECE, has celebrated the two hundred and fiftieth anniversary of the birth of Bach, by performance of the "St. John Passion" and the "St. Matthew Passion."

A "MASS PRO DEFUNCTIS (Mass for the Dead)" by an unknown composer of the seventeenth century, had its first performance in America when given on May 15th, at the University of Pennsylvania, by a chorus of two hundred voices under the leading of Dr. Harri McDonald. It had been secured from the historic Monastery of Glastonbury, by Dr. Jean Baptiste Bég, a noted musicologist of the university.

THE MONTE CARLO opera season opened with a gala performance of Verdi's "Rigoletto," with Desi Halban Kurz—a daughter of the eminent Viennese singer, Selma Kurz—as the Gilda.

THE EDINBURGH ROYAL CHORAL SOCIETY (Scotland) ended its seventy-seventh season by a performance, on March 13th, of Elgar's "The Dream of Gerontius," with Dr. Greenhouse Hall conducting.



EDWARD JOHNSON, American tenor of Canadian birth, has been selected to succeed the late Herbert Witherspoon as general manager of the Metropolitan Opera Company. Mr. Johnson finished his vocal education in Italy and had several successful seasons in leading theaters of that "Land of Opera and Song" before returning to his native heat. He has been for some years a leading tenor of the Metropolitan Opera, having been particularly successful as *Pillatus* in the "Pelléas et Mélisande" of Debussy and in the title rôle of the American opera, "Peter Ibbetson" by Deems Taylor.

ROBERT SCHUMANN's one hundred and twenty-fifth birthday anniversary was celebrated on June 1st and 4th, at Zwettach, by the unveiling of a memorial tablet on the composer's birth-house, and by a symphony concert and a performance of his "Paradise and Peri."

THE BETHLEHEM RACI CHOR is presenting its annual festival in the Packer Memorial Church. On May 17th the "St. Matthew Passion" was given a divided performance in the afternoon and evening; and the "Mass in B minor" was presented similarly on the 18th. Bruce Carey was the conductor; the soloists were Louise Lerch, soprano; Rose Bampton, alto; Dan Gridley, tenor; and Julius Huehn, bass. The "Mass in B minor" had this year its twenty-eighth complete performance by this choir.

THE ROYAL OPERA of Budapest has presented the "Carnival" of Schumann in a choreographic and scenic arrangement by Gustav Olah and with a new orchestration of the Schumann work done by Otto Berg, the orchestra leader of the Opera.

THE CONCERTGEBOUW ORCHESTRA of Amsterdam, Holland, celebrated its fourtieth anniversary of Willem Mengelberg as its conductor. In recognition of the event there were two orchestral concerts and a chamber music, all of which were devoted to the compositions of Holland's composers.

GEORGE L. LINDSAY, Director of Music Education in the Philadelphia Public Schools, was elected president of the Eastern Music Educators Conference at their next meeting in Pittsburgh.

INDUSTRY'S RECOGNITION of music is assuming great proportions. Following its magnificent series of symphony concerts at the Chicago "Century of Progress Exposition," the Ford Motor Company is sponsoring eleven weeks of music at the California Pacific International Exposition at San Diego. The symphony orchestras of San Diego, Los Angeles, San Francisco, Portland and Seattle, each will play for two weeks in the Ford Bowl seating three thousand; and the Tabernacle Choir of Salt Lake City also will give a series of concerts.

DR. WILLIAM CHURCHILL HAMMOND celebrated recently his fiftieth anniversary as organist of the Second Congregational Church of Mount Holyoke, Massachusetts; when he was the recipient of a testimonial service and of many beautiful valuable gifts. He has had years, for thirty-five years, as director of music at Mount Holyoke College.

THE VILLAGE OF MITTENWALD, the "Cremata of Germany," is celebrating the two hundred and fiftieth anniversary of the beginning there of the violin master's art which was to bring world fame to this tiny community.

NINA HAGERUP GRIEG, widow of Edward Hagerup Grieg the composer, spends much of her time, since her widowhood in 1907, with a sister in Copenhagen. The composer and wife were cousins, which accounts for the identity of their middle names. As Nina Hagerup she became early known as a pianist; and she, Edward Grieg and Mme. Norman-Neruda (later Lady Hallé and one of the greatest feminine violinists of all time) gave in 1868, at Christians the first public concert ever devoted entirely to Norwegian music.

AT THE THEATRE DE LA ZARZUELA of Madrid, which is temporarily replacing the Madrid Opera House, the season of Italian opera opened with "magnificent productions" of Puccini's "La Bohème" and "La Tosca."

HANDEL'S "SOLOMON" was given a performance, on April 30th, by the Boston Symphony Orchestra, with Serge Koussevitzky conducting, and with the assistance of chorus and soloists. Though it had not been heard in Boston for half a century, the event is reported to have been one of the most successful of the season.

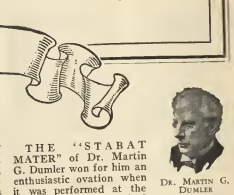
CHARLES MARTIN LOEFFLER, dear of American composers, passed away on May 19th, at Medfield, Massachusetts. Born January 30, 1861, at Milhausen, Alsace, he studied under Wagner, Nappoldi, Joachim, Massart and Leonard, and composition under Kiel, Bargiel and Guiraud. He came to America in 1881, played under Theodore Thomas and Leopold Damrosch, and from 1885 to 1903 shared with Franz Kniesel the first violin desk of the Boston Symphony Orchestra, after which he retired to devote his time to composition. Among his best known works are the symphonic poems, "A Pagan Poem," "La Mort de Tintagiles," and "Memories of My Childhood," the latter of which won, in 1923, a prize of one thousand dollars offered by the North Shore Festival committee of Chicago.

RABAT, MOROCCO, has its own opera company which lately has given productions of Puccini's "La Tosca" and Rossini's "Barber of Seville."

"THE TROJANS," by Berlioz, had its first performance in Scotland, when given at Glasgow, on March eighteenth, as sponsored by the Glasgow Grand Opera Society. The libretto had been translated into English by Prof. Dean, and the production was given a full stage production, with an orchestra of seventy, conducted by the British musician, Erik Chisholm.

THE PHILHARMONIC SYMPHONY SOCIETY of New York announces that its twenty-fourth season it will have as conductors, Arturo Toscanini for ten weeks, Otto Klemperer for fourteen weeks; and for four weeks; with Ernest Schelling again in charge of the Saturday morning Concerts for Children and Youths.

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United States of America



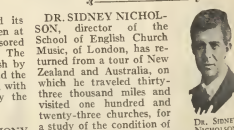
THE "STARABATER" of Dr. Martin G. Dumlauer for him an enthusiastic ovation when it was performed at the Cincinnati May Festival with Eugene Goossens conducting. As Vice-president of the College of Music of Cincinnati, and as a composer of works for the ritual of the Catholic Church, Dr. Dumlauer has rendered a valuable service to the musical art of America.

THE FLORENTINE MAY MUSICAL FESTIVAL of six weeks from April 24th to June 4th, offered the world premiere of a new opera, "Orsello," by Ildarando Pizzetti; a gala performance of "Norma," in honor of the centenary of Bellini's death; Gluck's "Alceste"; Mozart's "The Elopement from the Seraglio"; Rossini's "Moses"; Verdi's "Hailo in Macher"; Rossini's "Caster and Pollux," and other works, with Tullio Serafin and Vittorio Gai as leading conductors.

ALLAN ARTHUR WILLMAN, a twenty-five year old composer of Chicago, has been awarded the Padewski Prize of one thousand dollars for the encouragement of American composers.

THE TORONTO SYMPHONY ORCHESTRA and Mendelssohn Choir held a two-day Spring Festival in May, for which they tried giving the program of the more popular appeal and reducing the prices of admission; with the result that for the first event, by the choir attendance, and for the second, by the choir and a five-piano team of leading pianists of the city, twelve thousand filled the Arena Gardens. A hint to managers of similar enterprises in other communities.

HANDEL'S "MESSIAH" recently had a performance at Dublin, Ireland (where it had also its world premiere on April 13th, 1742), with an audience of ten thousand filling the great Agricultural Hall of the Royal Dublin Society, and at the same time demonstrating the excellent acoustical properties of this new auditorium.



DR. SIDNEY NICHOLSON, director of the School of English Church Music, of London, has returned from a tour of New Zealand and Australia, on which he traveled thirty-three thousand miles and visited one hundred and twenty-three churches, for a study of the condition of church music in those realms. On his arrival at home the Bishop of Fallowley, during a meeting in his honor, at which messages were read from the Archbishop of Canterbury and the Bishop of London.

(Continued on Page 491)



HERE THEY COME!

Forty Years in Showdom

"THE BILLBOARD," the oldest magazine of the show world (founded in 1894 by W. H. Donaldson), has recently had its fortieth anniversary. At first this unusual publication had almost entirely to do with printing and bill-posting to advertise entertainment. Thus, it became an adjunct of that army of men with buckets of paste and hand brushes who inaugurated the glorious campaign to conceal all possible of the beautiful scenery of America. Out of those theatrical posters came most of what we now call "out-door advertising," thus making a large part of America appear like a huge riot of brilliantly colored poster atrocities. The twelve-sheet on the barnside, proclaiming the unbelievable wonders of "The most colossal, unsurpassable, unquarrelable circus of the universe" soon grew up into other signs of vast dimensions which recently broke out into electric lights and neon tubes advertising everything that might be sold.

"The Billboard" is a very comprehensive publication. It includes everything from occasional reviews of grand opera to advertisements (pages of them) dealing with automatic game machines, looked upon by some as gambling devices, the radio, the side show, the theater, the pitch man, vaudeville, night clubs, the circus, moving pictures, costumers, music publishers, dance halls, and so on. Anything, for which people can be induced to pay money to see or hear something, is "copy" for "The Billboard." Mixed up with all this, of course, is music in its various forms. Could you imagine a circus, or even a merry-go-round, without music? Because millions of dollars are spent for music in this show world, and because thousands of "The Etude" readers know little about this picturesque field, we are taking a little time to congratulate "The Billboard" upon the part it has played through the years in serving its subscribers.

Taken all in all, this publication has afforded us much exciting entertainment. The world of amusement is a world with its own philosophies, customs and even a language of its own. In fact, should you not know what the words

"pitch man" mean in the foregoing paragraph, you would probably find many lines in "The Billboard" that would be as little understandable to you as the proverbial Greek. Perhaps you may not know it, but there has been developing a new language in America, which can be called only "Broadwayese." Here, for instance, is a specimen of musico-dramatic criticism of a vaudeville act in this language, which is taken from "The Billboard's" contemporary, "Variety."

"Dated material and untimely salesmanship puts this mixed team in the small time class. They throw everything possible into the soup and come up with malarkey, neither their singing, dancing, musical work or gags, the latter predominating, hold anything. Girl is a flashy redhead, while man stamps himself as a comic via an up-turned hat brim. As it turns out, she's the comic and he's her straight, but, considering their material, it makes no difference either way. Deuced here in a five-acter."

For the curious person, "The Billboard" reveals that there is a peculiar fascination in the lives, the travels, the tragedies and the romances of these play folk (largely nomads), which any reader with an imagination can find "between the lines." We are impressed by their cleverness, their invention, their untutored smartness, their ambitions, their humor, their sufferings, their kindheartedness and their tolerance. Their sacrifices and human sympathy often make us ashamed of our own sententious contentment. From the ranks of some of the most genial show people have arisen, now and then, performers whose after lives have been successfully devoted to real art interpretations of a very high character. There is evidently something about the peculiar combination of grind and glamour of the show life which broadens the human outlook of the individual and makes him more sympathetic and understanding of the sorrows and joys that come the way of his fellow man.

*A "pitch man" is any kind of an itinerant street vendor who pitches or sets his stand wherever he chooses to start business.

school in which to learn theoretical technique and routine. And, finally, if you would succeed, work—work—and then work some more!

My training is different from that of a boy in New York or Milan; but it is far ahead of what a boy in Armenia would get. As I have said, Armenian musical training is entirely different from western training, and the music itself is different, too. Armenian music is probably the oldest in the world, the country itself being the scene of the earliest chapters of Genesis. Since it is dominated, geographically, by Mount Ararat, it is no exaggeration to say that our music began with the Ark!

The First Notation

WE HAD music before the third century. It was then that Gregory the Illuminator converted Armenia to Christianity, destroying all relics of pagan times. Thus, though, we have no records of an earlier music, its sound still persists as tradition. Armenia was one of the first to write down its traditional melodies.

We have records of notes or "neumes" introduced in the twelfth century, by the Archimandrite Khatchadour, of Taron. Even before these regular "neumes" were used, Armenian priests set down our chants in a peculiarly individual notation, which did not designate distinct notes and rhythms as notes do, but which indicated the direction the voice was to take and the number of times it was to be heard. This earliest method of notation is a reminder rather than a transmitter of melody. But written music was at best confined to the church litany. The far larger body of Armenian music takes the form of popular songs, originating with the people and expressing so vividly their temper and their sufferings. These songs have endured, solely through rote transmission, from generation to generation. Many of them have not yet been written down, notwithstanding the magnificent work of compiling and transcribing by musicologists like Father Komitas, Kalfan and Servazian.

Armenian music falls into the two groupings of classic and popular, although these terms are used very differently from the way they are here in the West. We make no distinction between "highbrow" and "lowbrow" music. There is simply one great national music for all, which falls into these two categories according

to the religious or secular character of its content.

Classic music is the church music, which stands closer to the people in general than church music does in the West. An interesting thing about this church music is that women have been always allowed a share in teaching and producing it. Church music is regular in form and purports to have been written by the priests and the early saints of the Armenian church. It carries out the work of individual classic composers like Bach or Beethoven. Ornate in form and mystic in content, it is really aural form of racial evolution. The same aural form of racial evolution, which is true of our popular music, which is not popular in the sense of being a song, hifi, but in the sense of springing directly from the people. Here are found even greater liberties and varieties of form.

Folk Songs in Minor Mode

THE POPULAR SONGS of Armenia are of many different types, but they are not sad, all of them in the minor. They are not art songs, and they boast no individual composers. The nearest we come to composed art songs are the songs of the wandering minstrels. These singers extolled deeds of love and valor exactly as told deeds of the early French and Celtic troubadours, who were the first to tell of Arthurian legend and of "Tristan and Yseult" and who gave legends like "Lohengrin" and "Parsifal," "Lohengrin," and "Tristan and Isolde." The songs of the troubadours were improvisations. The minstrels wandered about without either glory or position to maintain. Hence they were free to sing exactly as they pleased, quite for the love of singing, and they vented singularly spontaneous and untrammeled forms.

Armenia's songs depict the more primitive emotions—love, longing, patriotism, temper and their sufferings. These songs have endured, solely through rote transmission, from generation to generation. Many of them have not yet been written down, notwithstanding the magnificent work of compiling and transcribing by musicologists like Father Komitas, Kalfan and Servazian. Armenian music falls into the two groupings of classic and popular, although these terms are used very differently from the way they are here in the West. We make no distinction between "highbrow" and "lowbrow" music. There is simply one great national music for all, which falls into these two categories according

Ex. 2

Ts a ris la kin ma-ni-chak

Ex. 3

djan gu-tum djan djan

Some of our melodies have an almost Czechian flavor of verve and spirit. Many of them develop on tones other than the tonic, notably the second and the dominant. If our songs of love and longing are inclined to be somewhat languorous, our war chants compare in energy with the color-chants of the Magyars. All of our music reveals the heavy minor insistence of a suffering race. Yet, in spite of this, we have some bright, rustic dances, which often incorporate natural reflections of nature (water, birds, and so on), and of domestic work (spinning, threshing, and stamping the earth). All of Armenia's spirit which makes the music alive, in spite of a somewhat traditional and plastic form. Even today, Armenia has great composers; and those there, like the three mentioned before, engaged in compiling existing music rather than in experimenting in original composition. But there is a glorious future for Armenian music. When Armenia learns the musical language of the West, and when the West learns the musical idiom of our people, then East and West will meet in a greater unity of musical understanding.

A lovely ceremony is bound up with the trading festival, which figures in the trading spirit of every country, be it "A Midsummer Night's Dream" of a Shakespeare, or the "Walpurgisnacht" of a Goethe. In Armenia's ceremony is that of *Djan Gulun*, the maidens of the village, dressed in their best, form a procession and cast their most cherished brooches (rings, brooches, and beads) into an urn which has been blessed. Then they strew roses into the urn and over it, chanting *Djan Gulun*, best and most beautiful, as *Spirit and Rose*. One maiden is chosen as a sort of vespertine, of course, is a great honor, and the girls meet again and their objects are returned to them. The blessing of the Virgin upon them. The vestal maiden and one of her group tell "fortunes," as the objects are returned; and, great, indeed, is the merriment, as all the handsome husbands are predicted. They sing the traditional *Djan Gulun* motif, as follows:

Ex. 2

Ts a ris la kin ma-ni-chak

Ex. 3

djan gu-tum djan djan

SELF-TEST QUESTIONS ON MR. TOKATYAN'S ARTICLE

1. Where is Armenia and what countries border it?
2. How is music taught to the children in Armenia?
3. What studies besides singing must the child pursue?
4. What are "neumes" and when were they in use?
5. Describe the Armenian folk song. How does it differ from other oriental folk songs?

is costing him money. Nevertheless in the above cases that is exactly what the parents are doing.

A Brighter Picture

BUT AGAINST ALL this let us balance the other, unimmaculable, picture. For against the child who is not musically educated, a year before he is called to study the piano herself. Then when the child began lessons her mother already had a firm musical foundation which can help to this go far but all parents with the unpleasant things; with encouragement for the times of discouragement that come to all students; by making facilities for practice as convenient and pleasant as possible; and by seeing that the child has before him and hears only the fine and worthwhile in music.

On Hearing the Lesson

By Hope Kammerer

Miss Kammerer's lucid and practical expositions of her highly successful pedagogical ideas are widely welcomed by teachers

ALL TOO OFTEN we, as teachers, do not realize the tremendous influence that the way we hear and conduct the lesson bears upon the way the pupil practices the lesson. Much faulty practicing has its origin in lesson time, in spite of the pupil having been given complete instructions as to how to practice correctly. For the force of example is much stronger than the force of precept. A silent "do as I do" is infinitely more effective than an oft repeated "do as I say."

Here is a sample of procedure of which many of our readers have been most fortunate if not at some time the victim. Lesson I: The teacher hears the piece which the pupil is learning "hands together." There is a fault in the middle of the piece. The teacher points this out to the pupil and marks it with colored pencil as requiring special practice. She instructs the pupil to study these weak measures well, before practicing the piece as a whole. The pupil must thoroughly understand that a chain is as strong as its weakest link; and that in the same way it is only when the weak parts are made strong that the interpretation of a piece of music as a whole is strong.

Lesson II: When the pupil comes for his next lesson, the teacher must comment on, and hear, that weak link first, in the same manner as the pupil was expected to practice it. If the weak link is correct, the piece as a whole is then heard. If the weak link is still incorrect, much attention is given it, additional colored marks are put on it to show it has been wrong twice; then the piece as a whole is not heard, for the chain can be no stronger than that weak link. It would be most unwise for the teacher to commend the pupil by hearing the piece as a whole, for then the pupil will undoubtedly practice the piece as a whole, from the beginning, no matter how often he may have been instructed to the contrary. He will do as the teacher does, not as the teacher says.

Lesson III: If the weak link is not correct at the second lesson, then it should be heard first again at Lesson III. For the teacher must be consistent; there is no gain in trying to get the good habit fixed by following this procedure only once. Habit is formed only by constant repetition, and by perseverance. Those of us well known results are obtained only by consistent perseverance; and the same laws apply to the training of children, and to the training of ourselves!

Marking Mistakes

REGARDING MARKING with colored pencil, instead of the teacher doing it, it is better still for the pupil to take the pencil and to do the marking himself, under the teacher's guidance. This may be a little more time-consuming, but the mistake is certainly more likely to receive its proper due of attention when practiced. In a piano class, where there is always one pupil who is not looking at his listening and watching beside him, it is often politic to let the little listener do the

mistake marking for the player. When he is thus checked up by one of his own playmates, he is more impressed with the need for correction and practices with more care. There is a real science to marking mistakes. If the mistake has been caused by inadequate attention to fingering, then have the pupil to insert the correct finger number and circle the number as in Ex. 1 A.

Ex. 1

Ts a ris la kin ma-ni-chak

not as in Ex. 1 B. If the mistake has been one of incorrect notation, then circle the note only, as in Ex. 2 A.

Ex. 2

Ts a ris la kin ma-ni-chak

not as in Ex. 2 B. Or, if the time is wrong, circle the stems or tails only, as in Ex. 3 A.

Ex. 3

Ts a ris la kin ma-ni-chak

not as in Ex. 3 B. Once again, this takes more time at first, but the more care and intelligence the pupil has to use in marking the piece during the lesson time, the more care and intelligence he will use in practicing when by himself. Added interest can be created by having a differently colored pencil for each week of the month—blue for the first week, red for the second, and so on. This makes five different colors each month. A pupil having to mark the same mistake twice—What a disgrace!—he has two different colors conspicuously circled around the same note! This has an advantage to the teacher, who can tell, at a glance, just how the mistakes are.

Three Time Saving Devices

ANOTHER THING many of us do not sufficiently realize is that the teacher's attitude during the playing of the piece can save, or lose, valuable minutes of the lesson period. Particularly in a piano class are minutes precious.

Let us suppose an eight year old beginner is reading a new piece at, say, his fifth lesson. The pupil naturally does not feel, at his lesson, the same assurance as when at home; and he more often loses his place by dropping his eyes to his hands. Also, in his desire to make a good impression, he is liable to set too fast a tempo for himself, which he cannot possibly keep up without stumbles. The pupil knows that he should count slowly; he also knows that it is unnecessary to look at his hands (if he has been given the right kind of beginner's music and has had the correct preliminary hand training). He knows that he should practice correctly. It is simply due to being over-zealous at his lesson that he gets himself into trouble.

This trouble can be warded off by the teacher. First, keep the place on the page, for the pupil, with the tip of a pencil, while standing on the right side of the pupil and using the right hand. And, when keeping the place, point above the notes, not below. How often does one see children trying to divide the teacher's pencil, which is pointing beneath the notes and is consequently between the eyes of the pupil and the music. The illustration, here given, will show the way.

Now IN READING music there are two definite and distinct methods. The first is the way in which an adult would set about study. The composition is played through at a certain steady tempo; on no account is a pause made; if necessary, false notes, played, or notes omitted, rather than lose the continuity of the beats. In other words, notation is sacrificed for the sake of tempo. In this way the player obtains a bird's eye view of the piece and attends to the details later on. He studies from the general to the particular, from the whole to the part.

The second method sacrifices tempo for notation, and this is the method to be used by the beginner. The reading is done very slowly, so as to be absolutely accurate as to notation. The beats must "walk," if necessary, to find the difficult note correctly. Pauses occur, therefore, quite frequently; for it is better to have a pause than a false or omitted note. By this method, there may seem to be danger of the pupil getting a wrong idea of the time, but if he counts faithfully, he cannot but feel what the music should sound like, were there no pauses, and consciously or unconsciously he aims at this ideal each time he plays.

Repetition and practice of this second method, in the case of a beginner, ultimately ends in steady tempo as well as accuracy. Practice, by method one, in the hands of a beginner, is liable to end with many wrong notes. The first way, though theoretically ideal, is not quite sure to work out in practice with a beginner; because, though he is capable of studying the piece as a whole, mentally, yet he can only attend to one note at a time, technically. If he once plays a wrong note, that note is liable to persist all through his study of the piece. First impressions are undoubtedly the strongest, and the finger-mind must have no opportunity of obtaining a wrong first impression.

Bearing these things in mind, the teacher would have certain concrete and definite stages in the course of learning a piece, based on the cultivation of the reading habits; and she should hear the piece at the lesson accordingly. Of course, these would be preceded by:

1. Preliminary study of the piece as a whole, away from the piano, by means of ear training and written work.

2. Exercises, at the piano or on paper, based on difficulties that may be in the piece. Or the separate practice of actual excerpts from it.

3. Preliminary study of the piece as a whole, away from the piano, by means of ear training and written work.

that it makes him too dependent. There is little danger of this. Think of all the practice time he wastes when he not only had psychology; they are also time wasters. Let us avoid them.

Hearing the Reading

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The Parent's Musical Opportunity

By Esther Valck Georgis

THERE ARE THREE factors of great importance to the child studying music: A good teacher, a good instrument and understanding and encouraging parents. It is difficult to determine the degree of importance of these, but no one has to be told what is the most expensive! Tears cost money—so do musical instruments but it does not cost a cent for parents to be helpful and interested in their child's musical progress. It is true that there are many people making great sacrifices, financial and otherwise in order that their children may be educated musically. In some cases perhaps the sacrifice is greater than the talent of the child warrants. But there are also a great many who open the piano, take their child to a teacher, and then their interest in the whole thing ends. After that they refuse to be bothered!

There are very few parents who grumble because their children have to learn unpleasant multiplication tables, grammatical

rules and what not in school, but we do know of several parents who object audibly and often because their children practice scales and finger exercises. No child wants to practice technical exercises any more than he wants to learn the multiplication table, but both are necessary for the desired results. And when the parent complains in the child's hearing about the unpleasantness of exercises, the child is not doing something he does not want to do anyway. That parent is also wasting money because he is making his teacher in the work he is paying him to do.

Practicing Under Difficulties

IN A CERTAIN home there are two daughters. Mary studies the piano but Ethel is a different type. Many weeks Mary comes with a poorly prepared lesson, and her exercises are a legitimate one—"When ever I practice over a half hour Ethel turns on the radio!" When the mother was

spoken to about it she justified the condition with, "But Mary practices so long and at such peculiar times!" When the parents are complimented about their daughter's playing they are immensely proud. Just recently, however, the mother determined because everything the child does she has to accomplish without a bit of help at home.

In another home the mother has determined that twelve year old Peggy shall be a pianist. Yet here are the obstacles that are placed in the child's way: an old, out of tune piano, simply a grating under the weight of "Sweet Daddy," and "Hit Mamma" sheet music; a baby sister who bangs on the bass while Peggy is valiantly trying to practice; and at times a cry of impatience from mother if Peggy practices anything the least bit unpleasant.

It does not seem reasonable that any intelligent human being would be so inconsistent as actually to hinder the advancement of something he desires—and which

is costing him money. Nevertheless in the above cases that is exactly what the parents are doing.

A Brighter Picture

BUT AGAINST ALL this let us balance the other, unimmaculable, picture. For against the child who is not musically educated, a year before he is called to study the piano herself. Then when the child began lessons her mother already had a firm musical foundation which can help to this go far but all parents with the unpleasant things; with encouragement for the times of discouragement that come to all students; by making facilities for practice as convenient and pleasant as possible; and by seeing that the child has before him and hears only the fine and worthwhile in music.

previously practiced, very slowly, hands separately, counting, with perfectly accurate notation, and letting the beats wait if necessary, as in the second method of reading. If the piece is very long, then, of course, the pupil is assigned only a part of it to be practiced and to be heard at the next lesson.

2. Aim—to play the assigned piece, or part thereof, very slowly, hands together this time, counting, with perfectly accurate notation, "letting the beats wait" if necessary.

3. Aim—to play any "weak links" that may have been marked with colored pencil, perfectly correctly, as discussed earlier in this article with the beats still allowed to wait.

"Etude Day" in the Public School

By C. E. Cornwell Longyear

PRINCIPALS in public schools welcome programs that bring music to their pupils in a vital way. The Music Appreciation courses given by Walter Damrosch over the radio met with wide reception from the first and they have supplied a need of the schools. Unfortunately, however, in some parts of the country there are schools still without this aid.

The following plan, while quite different in its scope, will be welcomed by principals everywhere as a means of presenting music and of creating an active interest on the part of pupils.

Under the direction of the director of the music supervisor or any teacher with musical ability, it will prove a success.

1. Let it be understood that, on a certain day of the month an "Etude Day" program will be given. All pupils who can get copies of *This Etude* are asked to bring them to school on that day, and to follow the program from their own copy.

2. The principal and music supervisor go through the current number of *This Etude* as soon as it is available. They arrange for a local piano teacher to play the piano numbers after the selection has been announced and commented upon, the pupils asked to watch for certain features such as time, rhythm and mood. A vocalist may be called upon to interpret the vocal numbers and, no doubt, a violinist may be available for the violin number. Even pupils engaged in the study of music may be called upon to play some of the easier numbers.

Taking the February, 1934, number of *This Etude* for example, let us see how the idea works out. "Etude Day" was combined with Washington's Birthday. The pupils learned to sing the words by James Francis Cooke embodied in Edwin Franco Goldman's *Valley Forge March*. The music was used for the assembly march, the children singing at the proper time in the march. The *Flemish Cradle Song* was played by an advanced violin student accompanied by the music supervisor, a short sketch of the life of the composer, Carl Wilhelm Kern, being given first by the supervisor. A local piano teacher selected two of her students, pupils in the school, to play *Dance of the Winds* by A. Jackson Peabody. The arrangement by Edith Evans Braun of an old English Folk Song, *O No, John* was presented by two of the oldest pupils, in costume. The school orchestra played John M. Kloeber's arrangement of Mendelssohn's *Consolation*.

4. Aim—to play the piece as a whole correctly, keeping the tempo slow, but perfectly steady; no waiting of beats. The teacher marks with colored pencil any part where the beats were not regular, for separate practice.

5. Aim—to play correctly, and with steady tempo, any parts marked with colored pencil.

6. Aim—to play the piece as a whole, with expression.

7. Aim—to play the piece from memory. Very often the pupil will receive his reward for two stages correct, on the same day. And also very often it may take longer than the next lesson to achieve the desired goal. But the point is that there is a definite goal at which to aim each time the pupil meets the teacher.

A Program for "Our Mothers"

By Louise H. Watke

Mrs. WATKE is a pupil of Mne. Fannie Bloomfield-Zeisler, Mrs. Carl Wolfsohn, and Mr. Howard Wells (formerly Leichter's assistant). She also attended the University of Wisconsin. For years she was one of the most successful specialists in child music study in Chicago. Later she moved to Pullman, Washington, The "Alpine land of our great West." The following is an account of one of her successful programs. She writes that all of the music came from *THE ETUDE*. —EDITOR'S NOTE.

WE GAVE this program, informally, for "Our Mothers"—no outside guests—one Saturday afternoon last November. As all these mothers understood how to cook and serve a dinner, it was suggested that we entertain them "A Musical Dinner." The compositions were chosen by the class as best representing the different subjects. Two small girls sat at each of a small table which was decorated with lighted candles, candies and nuts, which were later passed around.

The Program

Tomato Cocktail—Polonaise by Bach—Short and snappy.
Beef Roast—Minuet by Beethoven—Smooth, with no strong accents.
Whipped Potatoes—Minuet by Beaumont Trio, all staccato.
Sweet Potato—Mighty Lak a Rose by Nevin.
Lettuce Salad—Fur Elise by Beethoven—Flowing, in one color.
Salad Dressing—Tumble Weed by Bliss—Piquant.
Hot Biscuits—Tobias Fair by Williams.
Kish—In a Cave by Lenont—Strong accents, both soft and loud.
Coffee—Tag by Cramm—It runs.
Cream and Sugar—Slumber Song by Mana-Zuga.
Bisque Tortoni—Love's Lullaby, Nocturne by Franz—Smooth and flowing.
Salted Nuts and Candy—Steph'n on the Ivory by Johnson—Crisp and snappy.

Second Program

This dance program was our big one of the year, given the 12th of May. The studio was decorated like a festive ball-room, and we dressed accordingly. But few of the selections were other than from *THE ETUDE*. We worked on this for

months, as the children knew so little about rhythm and expression. Which was one of the reasons for this innovation.

A Dance Program

ANTIQUE GROUP
Gavotte, Op. 42, No. 1.....Gossec
Minuet (Don Juan).....Cramm
Polka (Time for Play).....Anthony
Minuet Classic.....Johnson

WALTZ GROUP

Waltz (Wealth of Roses).....Blake
Swiss (Swallowtail).....Hilber
Waltz Petite.....Ketterer
Learning to Walk.....Ketterer
Valse Joyeuse.....Crammond

RHYTHMS OF DIFFERENT COUNTRIES

Chinese Dance.....Faving
Spanish Gipsy.....Nichols
Mazurka (May Walk), Polish.....Kern
Mexican Waltz (La Cascade de Perlas).....Parks
Danish Pasassi Waltz.....Christiani
Chaconne (from Spain).....Durand
Gipsy Rondo.....Bianchi
Tarantella (Italian Dance).....Piccola

DESCRIPTIVE AND CHARACTERISTIC

The White Mohawk.....Ware
Dance of the Gnomes.....Williams
Procession of Lanterns.....Bromfi
Grasshoppers.....Scamlin
Claire de Lune.....Debussy
Morris Dance.....Rogers
I am a Pirate.....Picher
Marianne Dance (duet).....Blon

VARIED GROUP

With My Compliments (Minuet).....Beaumont
Gypsy Dance.....Beethoven
Ballet—"Tambourin".....Gretz-Schitt
Fox Trot (Steph'n on the Ivory).....Johnson

This is but a suggestion, as there is an abundance of this material to be used. It was born at Erickson's on the 12th of May, the first real Scottish songster, Thomas the Rhymer, or "as he is more popularly known, 'True Thomas.'" He looked before and after; and his prophecies, adapted to traditional airs, had an uncanny knack of coming true. So great was the nation's trust in the songs of Thomas that one of them was sung by the Scottish army before Bannockburn, to hearten the fearful as they faced the serried ranks of English bowmen.

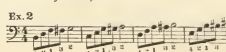
A Coupepy Suggestion

By Annette M. Lingelbach

IN AN etude from Coupepy's, "The Alphabet," the left hand plays this brief phrase:



With the rhythm changed to four-four time, and played thus through one octave, in the key of C,



it provides excellent drill-work in tonic chord formation, in the identification of every black key on the piano, as to both its sharp and flat name (when played through the various signatures), in the agility and smooth execution of the finger-pieces, and in the changing of fingers on the same key. As a daily drill in fingering-work, its benefits are incalculable but all too often unutilized. It stands, noticeably, with its repetition of black keys, as B-sharp, E-sharp, C-flat, and F-flat, helps to place them in the student's mind for all time as to their location and most practicable finger-combinations.

How Scotland Sings Her Story

By C. A. F. Macbeth

EGYPT HAS LEFT the records of her civilization in pyramids and giant pylons; Greece has perpetuated hers in sculptured marble; wherever went the Roman eagle, military roads and arched bridges still echo with the tramping feet of shrouded legions. But Scotland, with her Celtic whimsies, has written her history more permanently than all of them. Just as long as the human race lasts, so long will Scotia's story be perpetuated; for while the love of minstrelsy endures men will sing of her victories and defeats, her lovely queens and laughing cavaliers, her dark religious struggles and her glorious triumphs of arms.

Melody in Scotland goes back over a period of twelve hundred years, to the days when the marauding hordes of the Vikings ravaged the northeast coasts and laid waste the estates of the Wolf of Badenoch. One of its minstrels, standing upon the eastern machicolated ramparts and surveying the devastated area, sang, to harp accompaniment, the earliest authentic song which has come down to us. It was translated from the Gaelic by McAlpine:

Through Scotland's glens the claron sounds,
With rapid clanging echoes for;
Each verdant glen the note reverberates—
But when return the sons of war?
Peace, born of stern necessity,
And death, the desert yields to thee.

From such a record it is easily gathered that the Vikings, on their "practical voyages," employed the Roman method so lightly described by Tacitus—"And having devastated the land, they called it peace."

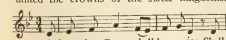
A Battle Hymn

THREE HUNDRED years passed and gradually the Gaelic tongue was supplanted by the Doric dialect. There was born, at Erickson's on the 12th of May, the first real Scottish songster, Thomas the Rhymer, or "as he is more popularly known, 'True Thomas.'" He looked before and after; and his prophecies, adapted to traditional airs, had an uncanny knack of coming true. So great was the nation's trust in the songs of Thomas that one of them was sung by the Scottish army before Bannockburn, to hearten the fearful as they faced the serried ranks of English bowmen.

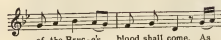
The burn of bread
Shall run 'til red
For Scotland's victory.

A "bannock"—as in Bannockburn—is a flat oatmeal cake used by the northern people as bread.

Another of his ballads, more often quoted by historians and dear to all true Scots, fulfilled itself when James VI, son of Mary Stuart, ascended the English throne and united the crowns of the sister kingdoms.



A Queen from France shall bear a son, Shall rule all Bri-tain to the sea; He



of the Bruce—oh, blood shall come, As near as in the ninth de-gree.

The waters vapour shall his race,
Like water the waves of the furthest sea
For they shall ride the ocean side
With hempen bridle and horse of tree.

The tragic death of Alexander III, in 1286, and the drowning of the Maid of Norway on her coronation voyage to Scotland gave to northern minstrelsy the *Bal-lad of Sir Patrick Spens*. Hamilton's version of this song goes to a rollicking old sea chantey air, differing vastly from the plaintive minor tune now included in so many collections of Scottish music. It is still a favorite with the fishermen of Fife, who, as they row out to the North Sea herring banks, ply their oars to the rhythmic beat of

I saw the new moon late yestern
Wi' the auld moon in her arm;
And if we gang to sea, Master,
I fear we'll come to harm.

An' forty mile off Aberdeen,
This fifty fathom deep,
And there they go'd Sir Patrick Spens
Wi' the Scots lads at his feet.

Scotland's struggle to throw off the yoke of the English Edward gave to her music three songs: *Stirling Bury*, Wallace's *Address to His Army* (sung to the border air of *Hey, Titty Tattle*), and, best loved of all, the stirring *Scots lads at his feet*. Tradition has it that, on the evening before the Battle of Bannockburn, Robert the Bruce was scouting round the outposts of the English army and captured a minstrel who was busily engaged in trying out meters to his harp's melody. "What are ye doing, lad?" he questioned. "Making a battle song for my king," came the reply. "Then make one for Scotland instead, and after the fight, I'll give ye free," promised the Bruce. And the next morning the English were greeted with the strains of

Scots wha hae w' Wallace bled,
Scots wha Bruce ha'e often led,
Welcome to your gory bed,
Or to victory.

Lay the proud usurper low,
Thy sword fall in every furrow,
Liberty's in every blow,
Let us do or die.

For many years only fragments of the song remained, sung here and there in lonely crofts and isolated Galloway clachans, until Burns gathered together the various lines and gave back to his country Bruce's battle song to the tune of *Hey, Titty Tattle*, used by Wallace centuries before.

The independence of Scotland assured, there began a succession of border wars and plunder raids between the sister countries. These were, after all, hereditary foes. Sir Andrew Wood, in order

that his native land might be supreme upon the sea, founded the Scottish navy; and, being poor as well as sailor, he wrote for his garner a sea song which he set to a monotonous yet well marked tune, thus proving himself a better rimester than musician.

Hey the carles o' Dyars!
Ho the merry lads o' Buchanens,
Hey the sasse limmers o' Largo,
Ho, the bonnie lassies o' Leven.

After the most bitter of all border battles when James IV and his army lay dead upon "Flodden's fatal Field" in 1513, the sorely stricken heart of Scotland poured forth its sorrows in that most beautiful of dirges *The Flowers of the Forest*. Stand by a lockstep at dusk and catch the wailing notes of the chanter, as some lone piper plays the lament for Flodden; and you will hear, over all lapses of four centuries, the sobbing grief of a land bereft of its king; you will sense the despair of clans whose honor and revenge rests in the puny hands of unwearied sons; and you will share the terror of the threatened city, too stunned by defeat to consider defense. It is all there in the song preserved for posterity through the efforts of James Elliot and Sir G. A. Macfarren:

I've heard them blith at the eve milkin',
Lassies a-hillin' before dawn o' day;
But now they are moanin' on ilka green loamin',
The Flowers o' the Forest are o' wude away.
Duke for the order sent our lads to the Border,
The English for once by guile won the day;
The Flowers o' the Forest that fought eye the fairest

Under General Leslie some of the more intrepid souls carried their convictions into England, singing as they went:

The pride of our land lie could in the clay.
Strange as it may seem, the colorful and romantic reign of Mary, Queen of Scots, added but one song to her country's melodies. When, as a child, she was sent to France for safety, four young girls, each a Mary, were chosen as Maids of Honor. One of these, Mary Hamilton, loved and loved too well by Lord Darnley, Queen's Consort. Their intrigue was discovered, and the unhappy lady's fate was sung on the streets of Edinburgh in *The Queen's March*.

Yestern the queen had four Maries,
This night she'll hae but three;
There was Mary Beaton and Mary Stuart,
And Mary Carmichael and me.

In this, as in so many of the Scottish songs, the air is traditional and all clues to its composer are lost.

MARY STUART, "QUEEN OF SCOTS," AND THE LUTIST CHATELARD

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Militant Cross Borders

THE STRUGGLE of the Presbyterian Church and the signing of the Covenant produced the martial genes of Scotland's minstrelsy. It may be true that the fiery clans marched forth to battle in the cause of religious freedom, led by non-militant preachers; but from the music of that period it would rather appear that the Covenanters gained liberty of worship with a claspnet and a sword, rather than with a plow and a Bible in their other. For the army doily marched to Bothwell Brig to the rousing piping of *Bonnie Dundee* and *The Campbells are comin'* and as doily retreated, after defeat there, to the *March of the Cameron Men*.

Under General Leslie some of the more intrepid souls carried their convictions into England, singing as they went:

March, march, why the devil do ye no march,
Stand by your arms, Laddies, fight in good order;
Fraud about ye musketeers a', till ye come to the English Border.
Stand then and fight like men, true
Gospel to mind and body, that all the world may see, none's in the right but we.

This song, in its modernized version, is known as *The Blue Bonnets are over the Border*.

Loss and Lament

CAME THE ATTEMPT of the Stuarts to swing back the crown and throne from the "We German Lairdie." Under the glamorous and romantic Charles Edward, all loyal Scots rallied to the royalist cause and produced for posterity the Jacobite songs. The supporters of the Young Pretender gathered at Inverness, while the pipers blew *The Standard on the Braes o' Mar*. Bravely they marched south to the strains of *Charlie is my Darling and I'll a hundred Pipers a' d'*. They derided the routed English forces with



ARE THE CAMPBELLS COMIN'? WELL NOO.

Heh, Johnny Cope, are ye waukin' yet,
And are your drums a-ga'in' yet,
If you are waukin' I moun wail
To gang for the kye in the mornin'.

But a remnant of an army—men who had suffered defeat and loss under the white cockade—they retreated to the hills. The dirge of *Woe is me for Charlie and Mackrimmon's Lament*.
An exile, with a price upon his head, Charles Edward Stuart fled to the West-

ern Isles, while the adherents of his lost cause mourned for him with *Will ye no come back again?* His months of wandering in the Hebrides, his long waiting for a ship to take him back to France, and his love tryst with Flora Macdonald; all of these are immortalized in *Over the Sea to Skye*; *Farewell to Finlay*; and *The Lament*.

Away on the waves, like a bird on the wing,
And aye as it lessened she sighed at the song,
Farewell to the lad I shall ne'er see again.

With a united nation, England and Scotland under one flag, one king and one parliament, came a united army to fight a common foe. In the wars against Napoleon aggression in Spain and France, the Highland Brigade swung gaily to victory, inspired by

In the garb of old Gaul, with the fire of old Rome,
From the heath covered mountains of Scotia we come
"We'll bravely fight, like heroes high, for honor and applause,
And defy the French with all their arts to alter our laws.

And, while the men were waging war over the water, the lassies at home sang their praises, explained the absence and longed for their return (with true northern economy even of words) in one song, *The Blue Bells of Scotland*.

Looking back through the pages of musical history, Scotland has produced no world famous composer, no outstanding musician. Yet her songs, with their traditional airs written for the skirling pipes, will live on in her people. These vibrant melodies of the northern minstrelsy are more than mere songs, more than stirring history. They are the singing soul of the Scottish nation; and, being so, they are immortal.

Know Your Piano

Your Piano Has Over Six Thousand Parts. It Pays to Know Something About Them

By Margaret Ann Ahlers

WHEN YOU PICK UP a beautiful book, feel the texture of the paper, examine the quality of binding and type of printing, there is an appreciation of fine workmanship and materials; but when you sit at your piano, do you give consideration to the instrument as the perfect result of a combination of fine craftsmanship and materials? Do you really appreciate the instrument that rests so readily and fully to your love and desire for music?

If children were instructed more fully about the instrument that they are to learn to play, perhaps the times for practice would become far more interesting. If a child knew how various woods, wires, and metals are employed to produce musical sounds, he would be more concerned about how to make his own fingers bring forth the tone so marvelously created. We tell our children about composers and fill them with musical appreciation talks; but how much do we tell them about the basic musical instrument? If they know more about how the piano is made and something of the romance of its construction, they undoubtedly would have more respect as well as interest for the instrument.

The Animals Contribute

LOVE OF NATURE and music is universal, yet do we often consider how much music owes to nature? Without the assistance of plant and animal life, we instruments of today. The quiet sheep, munching meditatively on a hillside, and the mighty elephant, crashing through some dense jungle, contribute more to the production of sound than a tremulous blast

or blood-curdling trumpeting. Only the best grade of felt, made from the finest wool, is used in making the delicate hammers that strike piano strings. Likewise, only the finest material is used for the keys, so that piano strings may know no hindrance in movements of any tempo. The elephant's tusk of valuable ivory furnishes the smoothest and most satisfactory covering for the white keys. From the depths of the dense forests of India or Ceylon comes a heart-wood, called ebony, that is used for the black keys. No other wood will do so well for this purpose, since ebony is noted for its hardness, heaviness, and deep black color.

Choice Woods

THE SOUNDING BOARD of your piano, could it speak, might add a fourth tone to your playing. It would tell of some virgin forest, undisturbed by matters of the world, carpeting the mountains with an everlasting tapestry of glorious grace and color. It would tell how sturdy woodsmen came seeking only the finest spruce trees, and how proud giants felt the sharp sting of flashing ax and the heart-breaking cut of a wide saw. Yet the sounding board has no tale of woe; for is it not more wonderful to have a part in producing music than to stand idle in the sun?

Only the closest grained spruce is used for sounding boards; for the close grain, the greater the resonant quality of the wood. Other kinds of wood also are used in the piano, and each could tell why it was chosen. Popular or cheery, bright, rich the core of panels, while fine mahogany or walnut are used for the outer layers. The lid, or top, also has a core

of poplar, quarter-sawn, and the outer surface is of mahogany or walnut. The rim of a grand piano is not one thickness of wood, but a series of plies of very hard wood for the inner rim so that there may be great strength to support the sounding board and plate. The outer rim has a core of maple or poplar, with mahogany or parts are made of specially selected northern hard maple.

In fact, all the wood in your piano was specially selected for each piece in the rough shape that is used for the black keys. Its texture had to be up to a certain standard and its grain true and straight. After the wood was delivered to the factory it was stacked in the lumber yard and there seasoned from two to four years.

Myriads of Parts

Few OWNERS of a grand piano know that its action contains about five thousand, six hundred and eighty-four parts. Students know how many notes there are in a scale; but how many of them know anything at all about the working interior of the instrument that produces them? An upright piano has six thousand, six hundred and fifty parts in its action, and a single key action for either style piano has approximately eighty-five parts, many of which are finished and assembled by hand. The plate of the concert grand piano weighs nearly four hundred pounds.

There are approximately two hundred and twenty-five strings in a grand piano of medium size; and, when tuned to pitch, the tension pull is from eighteen to twenty tons. In instruments of finer quality, all single wire strings are tested through a

gauge, to determine uniform thickness which is necessary to insure pure tone. The shortest time required to build a piano is six months; and in many cases several years are necessary, depending on the size, style, and case design.

Make Friends With Your Piano

WOULD IT NOT be a good thing for teachers to devote a little time to explaining how tone is produced in a piano, and why so much care and skilled workmanship were applied in its construction? It is not the purpose here to enter into a technical discussion of tone production or of piano building, but rather to suggest that music students and owners of pianos would realize and appreciate more fully the value of the piano. If they gave more consideration to the various elements, materials, time, and painstaking labor that were involved in its construction.

The gap between the production of raw materials and the finished instrument, that can be made to paint the most delicate or the most majestic tone pictures at the player's will, is indeed a wide one; but it has been successfully bridged, and today one of the finest accomplishments man has in his possession is that of bringing forth music from this miraculous combination of metal, wood, and felt.

A piano never should be looked upon as a piece of furniture, or as just something to fill a certain corner. The same invisible spirit, that breathed life through the great spruce on the mountainside lies today in your piano, ready to respond to the touch of human fingers and to release beauty beyond words.

Do you really know and appreciate your piano?

Making My Family Musical

What It Has Meant to Their Lives and Mine

By Mrs. Daisy F. Baker

THE STORY OF THE UNUSUAL ACCOMPLISHMENTS OF A MOTHER OF SEVEN CHILDREN

THIS IS A TRUE NARRATIVE of a mid-western mother who had the ambition and the courage to combat apparently insurmountable obstacles, in attaining her goals in the education of her children. Through all these years she was the musical mentor of her children, their source of inspiration for the best attainments in all they undertook; and, most valuable of all, she retained always a true mother's place in their hearts and lives. Her tale is a splendid record of what determination can accomplish.

—THE EDITOR.

ANNA BAKER, ONE OF THE SEVEN MUSICAL BAKER CHILDREN

MY SEVEN children, three boys and four girls, were born within a period of fifteen years. As I mother, without outside assistance of any kind whatsoever, it has been and is yet a problem to rear and care successfully for that many children—let alone trying both to help them in general educational subjects and to teach them music. Yet I did it, and am still "eternally at it."

Though obliged to earn a living since the age of eleven, I have had through all the years a love for the art of music that has been equalled by nothing else that I know. In time I became a teacher in the public schools, instead of the routine teacher of music. Because of being an orphan, I needed a steady income. As I worked my way through high school by playing with orchestras, "troupers" and church choirs, as well as by clerking, I was enabled to get the foundation of an education in music along with the general subjects.

A Musical Religion

SEVEN years in a schoolroom and almost a lifetime in music surely have given me a general outline of knowledge, pedagogy, routine and discipline, along with the pleasure of teaching music to my seven youngsters. It has seemed as though all through my early life, I had really wanted nothing but music and my piano. There was, though, one other ambition: to marry and to be blessed with children. With this was the desire to teach each of my children to play the piano. The result of these efforts is seven good piano players, and some very excellent ones among them. Besides playing the piano, two are clarinetists; two play the trumpet; one, the slide trombone; another, the baritone horn; and two, the violin. All of them can sing, though no special instruction has been given them along this line. My first two children, however, were actively engaged for seven years in a boys' choir, and my small boy is now a member of a church choir.

All the girls have sung in school glee clubs, and one was for two years a member of the city's Philharmonic chorus. My boys have taken part in light opera in school, church, and civic affairs. I have never tried to do anything with their voices, though I, myself, have spent more real money on the cultivation of my voice than in the study of the piano and so was capable of instructing them. To me the highest type of music has been instrumental music.

Parents know that in any family one finds just as many different dispositions as there

are children. Each child must be handled according to his disposition, his mentality and his sensitivity. One system cannot work with all.

My youngsters always heard in the home the best of classical selections. When the seventh child was born the oldest child, a boy of fourteen, was playing Beethoven's *Sonata, Opus 27, No. 2* (the "Moonlight"). The first to greet the new arrival's ears was that sonata of the great composer.

A Practical Course Necessary

WHEN THE FIRST child had reached the age of seven, I decided it was time to start his musical education; and I began to cast about for suitable studies. The "Standard Grade Course" by Mathews seemed to be the most thorough, according to my ideas; and the standard use of that course has proven the wisdom of my choice. For seventeen years I have used it, supplemented with Czerny's studies, with scales, classical selections from the old masters, and popular classics, as outlined in the start of each grade of the Mathews course. These studies are very helpful as to (1) fingering, (2) print, (3) footnotes and (4) themes.

At the beginning the plan of study was adapted to the child. Although seven years of age, he had never attended school, but he already had a high type of mentality. Beginning with the staff, notes, rests, and so on, the first lesson or two had to be with purely instructive and memory work. I think any teacher will agree that the student who ultimately becomes a pianist must practice persistently and consistently. Any student, to be successful, must have the will power to practice regularly. Better two thirds practice and one third real talent than vice versa. The school teacher's routine was my principal asset in making successful musicians of my children. In the seven years I taught the first child, I missed only six lessons. Practice—eternal, everlasting practice—and still more practice, was my motto. I laid much stress on teaching the oldest child correctly. As the first child is taught, disciplined and trained, so the others in a family follow naturally. I used the same studies in teaching all of the children, adjusting them to the peculiar needs of each.

When the oldest child was nine he was playing in public, and promptly, at the age of eleven, he was elected to the most difficult and longest arrangements of such piano duets as "Poet and Peasant," "William Tell," "Rhapsody in Blue," and other compositions. Duets are invaluable in helping to teach the keeping of time. In seven years my son prac-

ticed and played over five hundred duets. A soloist at nine! Just application—that's all!

My second child presented other problems. Exasperation, patience, application, comeliness—what not? I have enjoyed many a laugh over this student; and he is now nearly twenty-two years old! The second child was another boy—not quite so receptive as the first—and full of the "Old Nick." After four months of work over the same ground, I decided that either his mind was not right for the reception of music, or he was too full of life. Having become disgusted with him, I decided to wait until he was a year older, and this proved a very wise delay.

Though those two boys were but two years apart, their personalities were as different as day and night. It takes many moments and much thought to convey instruction—but, "a teacher once, a teacher always"—and I put forth my best with this second one.

The Value of a Piano Foundation

THE SECOND CHILD had five years of steady and thorough instruction in piano playing. Although at the age of fourteen he relinquished the piano for the clarinet, he has not forgotten his piano foundation. It is as thoroughly imbedded in his musical background as it has been taught, but yesterday. His ability was enough to enable him to play the clarinet for two years in school bands and orchestras. At the same time his piano training enabled him to play accompaniments, in public, for *Lucia, Humoresque*, and other violin compositions, for his boy friends and his sisters. I have been deeply rewarded by hearing and watching the pleasure in the faces of my two good-looking, six-foot sons during their piano duet performances in public. The older one has passed on to his reward these few years ago. Music was the attainment which gave him the keenest pleasure. It brought him financial profit and the deepest delight. What a mother's neglect it would have been if I had failed to give him that exalting joy. The other son, now a man of twenty-two, appears in this city as "T. T. Travolta," and comes regularly to his mother's home and never fails to play with real delight.

The third child, a girl, began to study the violin, at the age of seven, under the supervision of an outstanding violinist and orchestra leader. His patience and strict instruction have given her excellent progress in this city. She was the winner of the silver medal—second place—for her violin work in the Indiana University State Contest of 1930. At that

time she was but a few months over sixteen. Today she is a violinist of note in this city, with a beautiful tone of her own, and is also a very successful violin teacher.

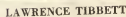
When she was eight years of age I began her piano work, teaching her as I had the boys. She was interested and for five years studied her piano thoroughly. She plays all accompaniments for her violin pupils on their recital programs; and she is the head of the violin department of *The Hammond School of Fine Arts*. Prior to her senior year she took up the baritone horn but had only two lessons; then in the three months of vacation, she did ninety-five hours of work on this instrument in connection with her violin and piano work.

The fourth child, another girl of seven, was started over the same ground. She was a great deal like the second boy—too full of life, too full of play; and she had a sharp, fearless way of telling me about it, too. Disgusted, I delayed her instruction until she was eight years old. In time she became the best pianist of my children (the oldest son having died in the interim) and is known over the entire city, in all musical activities, as ranking among the best accompanists. She has "placed" in several contests on piano. Incidentally she is a good trumpet player, and can be heard every WOVN (radio) evening at 6:30 (D.S.T.) playing the trumpet. She has been first in Port Wayne's "Rhythm Queens." She was first pianist in the High School Orchestra, and first trumpet player in the band at that school; also accompanist for glee clubs, her entire four years. Each of these two girls has had two and three lucrative offers, respectively. As a teacher, I insisted upon their having a high school diploma, before attempting other work.

Won State University Contest

LET ME TELL you about the crowning reward for practice and patience, study and application. It came with the fifth child, who was born on Washington's birthday. She brought fame to her brothers, sisters, teacher, friends and high school, by winning the gold medal, first place, in the Indiana University State Violin Contest of the spring of 1933. She had been playing the violin about five years, with her only instruction in the home; nevertheless she was gladly accepted in all the orchestras in which she could find time to play. When she won the gold medal she had but one year of outside instruction, this under the guidance of Gaston Balhe, outstanding violin teacher and soloist, through the spring of 1933. She was the winner of the silver medal—second place—for her violin work in the Indiana University State Contest of 1930. At that

CLARA SCHUMANN



Should I Change Teachers?

*An Interview with the Eminent
Baritone*

Lawrence Tibbett

Secured Expressly for THE ETUDE

By Juliette Laine

THE INFANCY of Lawrence Tibbett was spent in Bakersfield, California; but early in his childhood the family removed to Los Angeles, where he was educated in the public schools, eventually graduating from the High School of Manual Arts. His first work on the stage was in small roles with Tyrone Power's Shakespearean Repertory Company; and later, after a brief period of vocal instruction, he appeared in travelling light opera companies on the Pacific coast. When the United States entered the World War he joined the Naval Reserves; and at the

signing of the armistice he received an honorable discharge. His first operatic appearance was at the age of twenty-three, as Amanastro in Verdi's "Aida," at the Hollywood Bowl. Subsequently he went to New York City for further study, which led to a contract with the Metropolitan Opera Company. During his second season with that organization he made a tremendous success as Ford in Verdi's "Falstaff," and his greatest success has been in the title rôle of Gruenber's "Emperor Jones."

—EDITORIAL NOTE

discovered that there must be an entirely different adjustment, going into half or full voice at certain points, then you may be sure that your tones are being produced incorrectly. A voice that can sing only in full voice is not being correctly produced; and, unless this tension or muscular interference is eliminated, it is actually dangerous, as well as useless, to continue practicing. A good tone never will be obtained by merely strengthening a bad one!

Any teacher, who allows a pupil to sing in full voice before he has acquired a fairly good management of his *pianissimo* and half voice, is working along the wrong lines—to put it very mildly! It is only in the beginning, before he has been permitted to strain or tighten his throat, that he is able to abandon the faulty mannerisms. After these habits have been allowed to continue for a year or two, it is almost impossible to get back on the right track again. It is difficult to unlearn things and to begin again at the beginning; it takes time and endless patience.

Another acid test for the voice is the *messa di voce*. This exercise consists in taking a single sustained tone, beginning very softly, and then, without any apparent change in the vocal mechanism, gradually increasing to full voice, and then again diminishing, very gradually, until the tone fade out into a finely spun *pianissimo*. A singer who cannot do this

Lurking Evils

A STUDENT usually thinks he is singing correctly and without strain or effort, because he feels no bad effects inside his throat. Unfortunately, it is quite

THE AVERAGE student seems to spend a lot of time trying to make up his mind whether or not to change teachers. Many never remain long enough with any one teacher to find out really whether he is good for them or not; while others, through a misguided sense of loyalty, remain too long with the wrong teacher. Some spend their days going from one studio to another, vainly trying to get an honest, unbiased opinion; while others try just as carefully—or so it would seem—to avoid those teachers who give too honest and unflattering an opinion.

It is sometimes very difficult to convince a student that he is on the right road and that he is progressing as rapidly as could be expected; and it is usually just as difficult to convince another that he is all wrong and cannot expect to get anywhere unless he makes drastic changes in his method or his teacher.

What do you? Ah, there's the rub!

It is impossible to lay down any hard and fast rules about the matter, for the simple reason that no two voices respond to cultivation in quite the same way or in the same space of time. Some voices develop with amazing rapidity, while others seem to require an interminable length of time to show any progress. Therefore it is sometimes difficult to determine whether the fault lies in the teacher and his method or whether in the pupil and his lack of application, or whether the difficulty is largely physiological. And, until one knows the cause, there is little that can be done toward rectifying it.

The Method Fetish

THERE ARE TODAY a number of fearful and wonderful methods being taught; and, though most of us are pretty quick at detecting fraud and bunkum in

other matters, what we swallow is the way of fake vocal teachers passes understanding. However, he his teacher's words, and his own intelligence should be capable of determining whether he is making any headway or not. It is a matter of time, and time is a precious commodity in a few months, but he should be able to do a few things well enough to know what he is doing, and whether he is just groping in the dark.

Most of the singers who are on the verge of giving up are on the verge of difficulty they begin to have with the tones at the extremes of their compass. Tenors and sopranos are the most likely to do this, so free and clear as below. Basses begin to lose their lower tones without any increase in the volume of their voices, and they begin to quiet their fears with the thought that their voice is changing; but that is rarely the case. Moreover, the change is not a gradual diffusion of the *mezzo di voce*. They find they must sing everything at the same degree of power; and they find that the change is not gradual, and presently impossible. These things are danger signals of the utmost importance and must not be ignored and must be immediately saved.

Testing for Truth

THERE IS ONE way that every student can test his voice, and it is as infallible as it is simple. When in doubt, repeat the note or phrase just sung but very softly. In the lightest *pianissimo*—not just a thin, pinched tone, but a true *pianissimo*—sing that note or phrase at the pitch at which you had been singing and then work up and down the scale throughout the entire compass of the voice. If this is found to be impossible, and it is

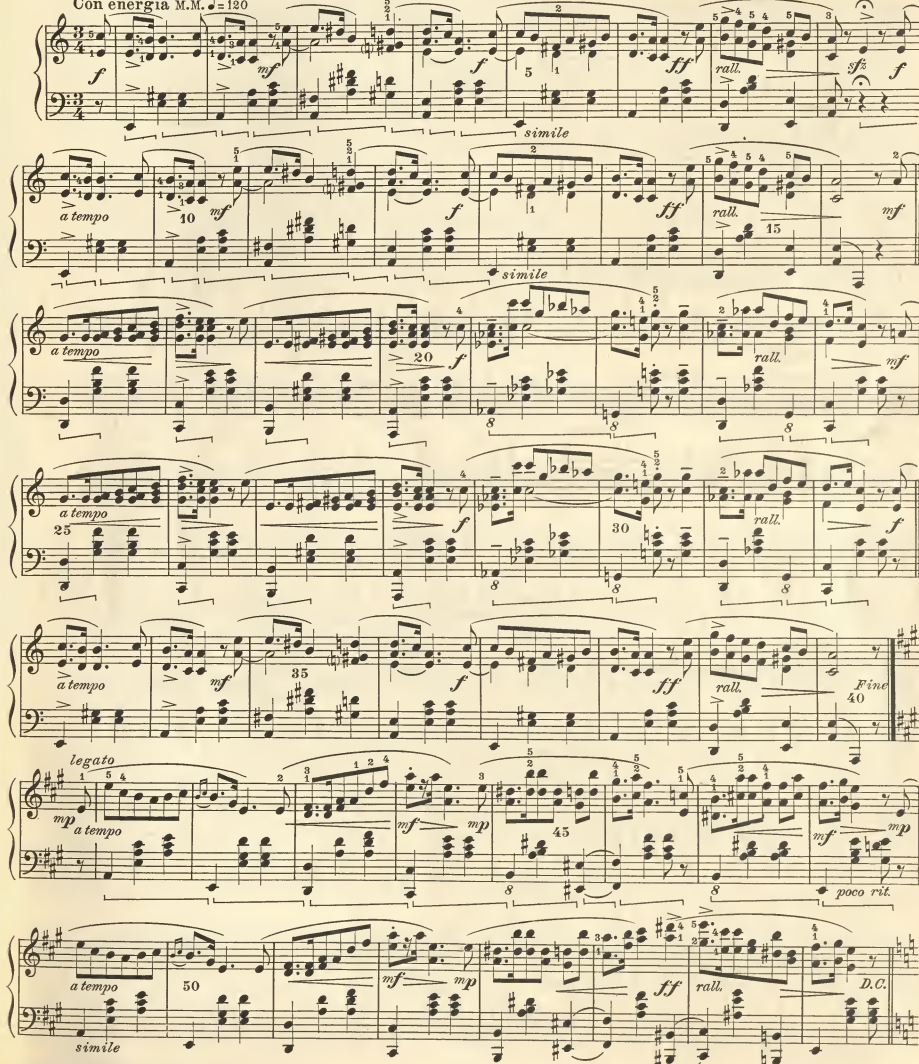
FASCINATING PIECES FOR THE MUSICAL HOME

MAZURKA À L'ANTIQUE

ELLA RIBBLE BEAUDOUX

This *Mazurka* in Polish style is redolent of the Chopin *Mazurkas* although it is much simpler. Keep a sharp lookout for the rhythm which must be marked except where the player feels at liberty to indulge in a suggestion of *tempo rubato*. Grade 4.

Con energia M.M. ♩ = 120



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'MID THE TULIPS

Page 460 AUGUST 1935

'MID THE TULIPS

Montague Ewing ranks with Ketelby as one of the most successful of modern English writers of lighter works. Like all of his compositions *'Mid the Tulips* is delightfully tuneful. Observe the staccato marks as they add greatly to the crispness of the composition. Grade 3½.

Moderato e grazioso M.M. ♩ = 138

Moderato e grazioso M.M. ♩ = 138

ten.

f

mf

f

mf

poco dim.

f

ten.

f

rit.

f

D.C.

a tempo

simile

International Copyright secured

SEEN IN THE EMBERS

American students have been criticised because of a lack of individuality in the handling of the left hand. Here the left hand is largely the soloist and the right hand the accompanist. The very tuneful American composer Charles Huertel provides in this composition an excellent opportunity for the development of pianistic ambidexterity. Grade 4.

Moderato M.M. ♩ = 88
molto espressivo

CHARLES HUERTER

cantando
 p
 col Pedale
 rit.
 a tempo
 mp
 10
 8 rall.
 15
 Piu animato
 Fine
 mf
 20
 cresc.
 f
 a tempo
 mf 25
 cresc.
 poco animato
 30
 largando
 rit.
 a tempo
 rit.
 ff
 cresc. molto
 dim.
 10.
 D.C.

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A MARCHING SONG

ELLA KETTERER

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HUNGARIAN DANCE

You are thoroughly familiar with this lovely melody and will probably say "Why, that's a Brahms' Hungarian Dance!" The melody was probably in currency in Hungary years before Brahms was born. Brahms went on a tour with the gypsy violinist Eduard Remenyi and during that time the fiddler gave the composer many melodies which are now in the Hungarian dances. This delightful arrangement is very playable and useful for teachers. Grade 3.

Arr. by HANS HARTMAN

Allegro moderato M.M. ♩ = 116

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AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOTT

A brilliant concert *caprice* or *encore* number in rollicking Irish style, with a suggestion of the old song "Johnnie's so Long at the Fair." In the composer's recital work this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩ = 128

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40 *cresc.* *f* *ff* *sempre marcato*

45 *ff* *sempre marcato*

50 *sfz* *mf* *f*

55 *f* *mf* *f*

60 *f* *mf* *f*

65 *f* *mf* *f*

70 *f* *mf* *f*

75 *f* *mf* *f*

80 *cresc.* *ff* *con bravura*

85 *ff* *con bravura*

90 *sfz* *f più mosso* *sempre ff*

Among all of Mozart's 528 compositions the *Fantasia in C Minor* from Sonata No. 18 stands in the front rank. The Etude presents the Third and Fourth Movements of this delightfully fresh work which exemplifies the master's sense of balance and his consummate technic in fluent composition.

W. A. MOZART

Andantino M.M. ♩=104

104 *p* *f* *p* *cresc.* *f* *p*

110 *f* *p*

115 *cresc.* *f* *mf* *p* *mf* *f*

120 *p* *f* *p* *cresc.* *p*

125 *mp* *f* *p*

130 *mp* *f* *p*

135 *f* *p* *cresc.* *f* *p*

140 *f* *p* *cresc.* *f* *p*

145 *f* *p* *cresc.* *f* *p*

150 *f* *p* *cresc.* *f* *p*

155 *f* *p* *cresc.* *f* *p*

160 *f* *p* *cresc.* *f* *p*

165 *f* *p* *cresc.* *f* *p*

170 *f* *p* *cresc.* *f* *p*

175 *f* *p* *cresc.* *f* *p*

180 *f* *p* *cresc.* *f* *p*

185 *f* *p* *cresc.* *f* *p*

190 *f* *p* *cresc.* *f* *p*

JESUS, THE VERY THOUGHT OF THEE

HERBERT RALPH WARD

Andante Religioso *mf* *mp*

Je - sus, the ver - y thought of Thee With sweetness fills the breast;

But sweeter far Thy face to see, And in Thy pres - ence rest. No voice can sing, no

heart can frame, Nor can the mem - ry find A sweet - er sound than Thy blest name, O

rall. *mf a tempo*

Sav - ior of man - kind. O Hope of ev - ry contrite heart, O Joy of all the meek, To

colla voce *mf*

those who fall how kind Thou art, how good to those who seek. — How good to those who seek.

p *larg.*

mf *Tempo I*

But what to those who find, Ah, this

rall. *mf*

No tongue nor pen can show; The love of Je - sus, what it is None but His loved ones

colla voce *rall.*

know. Je - sus our on - ly joy be Thou, As Thou our prize wilt be;

mf

rall. *mf a tempo cresc.*

cresc. e rall. ad lib.

larg. Je - sus, be Thou our glo - ry now and through e - ter - ni - ty.

larg. *cresc. e rall. colla voce* *ff* *larg.* *fff*

Prepare

Swell: String tone and Flute 8'

Great: Soft 8' Flute (Chimes)

Choir: Dulciana and Melodia

Pedal: Lieblich Gedackt to Swell

A MEMORY

JAMES R. GILLETTE

Andante cantabile *M.M. ♩ = 68* *a tempo*

MANUAL *poco rit.* *Add Flute 4' cresc.*

PEDAL *Sw. add Oboe and Tremolo* *Agitato*

Ch. *Sw.* *dim.* *Sw.* *rit.* *poco più mosso*

Ch. Dulciana and Melodia

Ped. off to Swell on to Choir

a tempo *Great (Flute 8')* *Sw. off Oboe add Bourdon 10'* *Sw. to Sw. 4'; Trem.* *allarg.* *Ch.* *Chimes* *Sw. off Oboe add Bourdon 10'* *Sw. to Sw. 4'; Trem.* *rubato* *Pedal - Lieblich Gedackt. All couplers off* *rall.* *a tempo* *Sw. soft string Trem.* *molto ritard.* *Ch. Flute 4'* *Swell*

CHANSON ÉLÉGIAQUE

J. WEISSHEYER

Andante cantabile M.M. ♩ = 80 *p sostenuto* *pp* *a poco più lento* *pp* *a poco più lento dolce* *Lento* *p* *Lento* *pp* *rit.* *pp*

BALLET MUSIC

from "ROSAMUNDE"

SECONDO

FRANZ SCHUBERT

Allegretto grazioso M.M. $\text{♩} = 96$

p

mf *cresc.*

Fine *f* *ff* *f*

ff *p*

f *p* *pp*

dim. *D.S.*

BALLET MUSIC

from "ROSAMUNDE"

PRIMO

FRANZ SCHUBERT

Allegretto grazioso M.M. $\text{♩} = 96$

p

mf *p* *mf*

Fine *f* *ff* *f*

ff *p espressivo*

f *p*

f *p* *pp*

dim. *D.S.*

GARDEN OF ROSES

IRENE MARSCHAND RITTER
Arr. by HARRY J. LINCOLN

Moderato

Violin *mf* *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo*

Piano *mf* *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo*

poco rit. *a tempo* *accel.* *a tempo*

poco rit. *a tempo* *accel.* *a tempo*

Fine *mf* *schizzando*

rit. *accel.* *Fine* *mf* *schizzando*

mf

rit. *rit.* *D.C.*

CLARINET in Bb

Moderato

mf *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.*

a tempo *accel.* *a tempo* *rit.* *accel.* *Fine*

mf *schizzando*

rit. *rit.* *D.C.*

Bb TENOR SAXOPHONE

Moderato

mf *legg* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.* *accel.* *a tempo*

rit. *accel.* *Fine* *mf* *schizzando* *D.C.*

mf *rit.* *rit.*

CORNET in Bb

Moderato

mf *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.*

a tempo *accel.* *a tempo* *rit.* *accel.* *Fine*

mf *schizzando*

rit. *rit.* *D.C.*

TROMBONE or CELLO

Moderato

mf *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.*

a tempo *accel.* *a tempo* *rit.* *accel.* *Fine*

mf *schizzando*

rit. *rit.* *D.C.*

GARDEN OF ROSES

IRENE MARSCHAND RITTER

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

mf *legg* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.* *accel.* *a tempo*

rit. *accel.* *Fine* *mf* *schizzando* *D.C.*

mf *rit.* *rit.*

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

mf *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.*

a tempo *accel.* *a tempo* *rit.* *accel.* *Fine*

mf *schizzando*

rit. *rit.* *D.C.*

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

mf *leggiere* *poco accel.* *a tempo* *poco accel.* *a tempo* *poco rit.*

a tempo *accel.* *a tempo* *rit.* *accel.* *Fine*

mf *schizzando*

rit. *rit.* *D.C.*

YOU CAN'T CATCH ME!

GERTRUDE KEENAN

Grade 1. Allegretto M.M. $\text{♩} = 72$

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I FEEL LIKE DANCING

MILDRED ADAIR

Grade 2. Allegro M.M. $\text{♩} = 116$

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A PIRATE BOLD

LOUISE E. STAIRS

Grade 1. Moderato M.M. $\text{♩} = 96$

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BLUE DAISIES

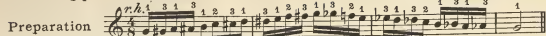
MANA-ZUCCA, Op. 140

Grade 2 1/2. Allegro M.M. $\text{♩} = 72$

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Teaching point: The chromatic scale.



SURF RIDING

BERNIECE ROSE COPELAND

Grade 2. Allegro M.M. ♩ = 132

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A BIT O' BLARNEY

GUSTAV KLEMM

Grade 2½. Slowly and wistfully M.M. ♩ = 60

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A Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

MAZURKA A L'ANTIQUE

By ELLA RUBIN BRANDON

Out of the land which gave us Paderewski, Little Poland, came the dance form known as the mazurka, afterward to be adopted by the Russians and made in a measure theirs. It is one of the most interesting of the dance forms, demanding real subtlety of rhythmic treatment lest it be confined with the waltz to which it is closely allied. A moment's reflection will call to mind whole sections of the Chopin waltzes which stray almost imperceptibly into mazurka rhythms. The tempo of a mazurka is slower than that of a waltz, and an accent falls usually on the second beat. Chopin refined and elevated the mazurka form, eliminating from it a certain peasant coarseness which characterized it before his day.

The particular Mazurka under consideration opens rather vigorously. The sixteenth notes following the dotted eighth should be played with a certain rhythmic snap and with well defined accent. A smooth legato should be secured on the even-numbered phrases so marked. Note the *ritardando* and *diminuendo* marked at measures seven and fourteen of the first section.

The second section is in the relative major key, C major, and is definitely brighter in mood. Pedal exactly as marked since pedaling is important to the rhythm as well as to the tonal progressions. The third section beginning at measure 41 is in A major and is somewhat more tranquil in character. A good legato is most important in the playing of this music. It should be such smooth legato as contrasts well with the brittle rhythm resulting from the characteristic use of the sixteenth notes. Dynamics and phrasing are clearly marked throughout.

MID THE TULIPS

By MONAGUE EWING

Mr. Ewing's graceful little number is in the style of an English dance. It offers definite possibilities in the development of staccato playing. Too many performers are prone to dismiss a staccato note with the idea that it is merely a short note, forgetting that there are as many varieties of staccato playing as there are legato. In this piece for example the staccato eighth notes should not be released as abruptly as staccato quarters. Some staccati call for more depth of touch than others—they vary also in the matter of crispness and brilliance. Of course these are things sensed by the gifted pianist and cannot readily be taught.

The second section lies in the relative minor key—A minor—and contains staccato progressions which call for a flexible, bouncing rhythm. The third section is in F major, the subdominant key, and is very sustained throughout. The melody in this section lies in the upper voice and should be played with all the resonance possible. Observe the *portamento*—long but detached—appearing in measures 51 and 59. In this as in all compositions, the marks of dynamics should not be neglected.

SEEN IN THE EMBERS

By CHARLES HUBERKA

Here is a fine study for the development of the left hand as solo player. The melody for the most part is carried on the thumb side of the left hand and lies in the violoncello register of the piano. This should be significant in itself. The wise pupil will of course practice not only left hand alone but melody alone first of all.

The melody should be practiced with the *some finger* to be used when playing the piece as a whole. The player should not proceed until able to play the melody with the exact tonal inflections he has decided upon together with correct phrasing. As the next step add the remaining voices of the left hand and not until this is thoroughly under control and can be played with ease should the right hand be added.

The right hand acts as the accompaniment and the chords fall on the weak part of the beat. They should therefore be played lightly and with a somewhat shallow touch so as not to obscure the rhythmic line as given in the melody or tenor voice. Again the pedal must be used with care. A beautiful tone awaits nothing if blurred with the use of the pedal. At measure nine the melody is taken by the right hand, again on the thumb side. Give this the same sort of practice as outlined for the left hand.

The particular Mazurka under consideration opens rather vigorously. The sixteenth notes following the dotted eighth should be played with a certain rhythmic snap and tenor, or if one be thinking in orchestral terms, between violin and violoncello. This section is played with more animation than the first section which should be taken at moderate pace. The whole composition is in lyric style and successful performance depends upon tonal color and general expression. A certain rubato is not only allowed but indicated by the very nature of the piece. Let it be applied however with caution, discretion and forethought. There are few things more distasteful than a "chills and fever" performance perpetrated under plea of "playing with expression."

A MARCHING SONG

By ELLA KETTERER

A march to be played in true band style is this of Ella Ketters's. Keep a moderate tempo, even pace and accent strongly. The typical trombone passage at measure eight should not be overlooked. The biggest possible contrast should be made between the chords marked *molto* and those marked *staccato*—both clearly indicated. The second theme is in the relative minor key and the melody for the first two measures is taken by the left hand, thereafter alternating with the right. Think of this as a dialogue between brasses and woodwinds. Try to preserve the military air associated with marches and make this little number as stirring as possible.

HUNGARIAN DANCE

By HANS HARTMAN

Who does not know this Hungarian air which is so popular among pianists through the Brahms arrangement? It is as a matter of fact often called the Brahms' Hungarian Dance. Of course the melody was in existence long before Brahms was born and was played all over Hungary by roving bands of gypsies. This arrangement by Hans Hartman is quite easy and playable and will afford an opportunity to the young pianist to become acquainted with this dance long before he has advanced sufficiently to play the Brahms arrangement. Characteristics of Hungarian music are the abrupt changes of pace, mood, and key signature—major to minor and vice versa. These are all in evidence in this little number and are carefully indicated. The music opens with the melody in the right hand against a pulsating bass in the left hand accompaniment. A robust tonal treatment is in effect until measure 13 is reached when the tone suddenly drops to piano and

an acceleration in the tempo takes place, to last for two measures after which a ritard is in effect. It is important to apply the *forando* marked on the last note of this section.

Of equal importance is the *sostenuto* indicated at measure 25 of the second section. This is in effect for four measures after which the piece jumps back suddenly to a tempo and *forte*. The first part of the G major section—measure 33—is *presto*. Then follow two measures *trattando*, alternating with two measures *ritardando*, the change in pace being effected very abruptly at the Hungary. Staccatos and legatos are clearly marked as well as fingering and phrasing. Any pupil following the marks of the editor is sure to approximate a typical Hungarian rendition of this famous little dance.

AT THE DONNYBROOK FAIR

By JOHN PETERSE SCOTT

Here is a piano number which deserves to gain immediate popularity with orchestra readers. It is cheerful, intriguing and brilliant with the added advantage of being actually not nearly as difficult as it sounds. This piece will make an excellent encore number or can be used admirably to round out a recital group. Play it *allegro vivace* as marked. Establish a good six-eight swing at the beginning and keep it intact throughout. Try to be used very sparingly. Try to effect an even legato in the upper voice against a staccato accompaniment in the left hand and lower voice of the right hand. Observe all accents and *forando* signs as indicated. They are essential to the tonal and rhythmic flavor of the piece. Note that the melody appears in different registers. Try to achieve a different quality of tone with each change of register. Again the best advice that can be given in this regard is to consider the piano in the light of a miniature orchestra and to try at all times to simulate orchestral effects. There is nothing complex in this number. It is obviously a bit of Irish humor in musical form and cleverly and brilliantly arranged for piano. Practice carefully and follow the indications given and behold! An excellent addition to the repertoire.

At Tempo Primo, measure 76, the first theme reappears in all its somber dignity. Just in case the foregoing paragraph on reading signs has failed to "take," the pupil's attention is called to the dynamic markings given this theme. The first note is sounded *forte* with all possible resonance. It should fairly roll its way into the next melody tone, which, however, is played softly and followed by the swell and *diminuendo* as indicated. This in turn is answered by two little echoing phrases, the first of which is played piano and the second pianissimo. A close observance of dynamic markings is absolutely imperative if this closing section is to be accorded the interpretation intended by Mozart himself. This composition should most assuredly be included in the repertoire of every serious student of piano.

FANTASIE IN C MINOR

By WOLFGANG AMADEUS MOZART

This excerpt from the C minor Fantasia of Mozart begins with the *andantino* movement. The opening motif of the first movement is identical with that shown in measure 76. A rather interesting fact is that while the Fantasia is composed in the key of C minor Mozart uses the key signature of C major. The only similar example that comes to mind immediately is the Schubert A-flat minor *Impromptu*, written with the signature of four flats. This work of Mozart's ranks among the greatest of his piano compositions. One cannot evade the feeling that in writing this composition Mozart, ever the personification of grace and delicacy, was experiencing dramatic heights and tonal intensities far beyond the compass of the Harpsichord of his day.

The "bigger" moments in this number can well make use of the possibilities of the modern piano. At the same time the harpsichord must be kept in mind when playing the many delicate passages which weave and interweave throughout the Fantasia. The opening figure of the *Andantino* is repeated three times, growing in tonal and

emotional intensity with each repetition from piano to *forte*. After the two staccato chords in measure three the tone drops back once more to piano. At this point observe the two-note groupings in the soprano voice. In fact the phrasing throughout the piece is of vital importance to proper interpretation. Guard against having the tone sound too "thick" in measures eleven to sixteen where the right hand goes down into the bass. Unless this passage is handled with care the effect is apt to be more like Brahms than Mozart.

At measure forty the tempo accelerates considerably. The transition section which follows is abundantly filled with tonal and rhythmic effects, all of which are clearly marked and cannot possibly be overlooked by any student who uses even a moderate amount of care. It is, however, a lamentable fact that too many students never become really self-reliant in this matter. Editors go to a great deal of trouble to indicate with an elaborate system of signs the various effects desired by the composer—but most students need to have the teacher call attention to the signs! When pupils can be made to read all the marks on music copy with the same care that is presumably used in reading mere notes, interpretation will cease to be a mystery and the playing of piano will take on new meaning.

At Tempo Primo, measure 76, the first theme reappears in all its somber dignity. Just in case the foregoing paragraph on reading signs has failed to "take," the pupil's attention is called to the dynamic markings given this theme. The first note is sounded *forte* with all possible resonance. It should fairly roll its way into the next melody tone, which, however, is played softly and followed by the swell and *diminuendo* as indicated. This in turn is answered by two little echoing phrases, the first of which is played piano and the second pianissimo. A close observance of dynamic markings is absolutely imperative if this closing section is to be accorded the interpretation intended by Mozart himself. This composition should most assuredly be included in the repertoire of every serious student of piano.

YOU CAN'T CATCH ME

By GERTRUDE KEENAN

Not a great number of the little tunes written for first graders call for wide tonal contrasts as this one does. It is written in the six-eight time which develops a nice sense of phrasing—no phrase *forte*, the next piano, and so on. Play it at fairly fast tempo (*allegretto*) and toss off the phrases gracefully and playfully.

I FEEL LIKE DANCING

By MILBRED ADAIR

Miss Adair presents in this issue a short tune in dance form, grade two in difficulty. The little mordent figures written as a triplet in the right hand should be slurred into the second beat and tossed off sharply. Note too, that the left hand also phrases the first beat into the second. At measure 20 the theme is taken by the left hand and carried thus for the rest of the section, then D.C. to finale.

A PIRATE BOLD

By LOUISE E. STAIRS

This piece is well calculated to catch boyish interest. The bold pirate begins (Continued on page 480)

THE SINGER'S ETUDE

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.

Breathing and Breath

Their Natural Acquisition and Control

By Bernice Hall

WHEN IS THE BREATH supply equal to the needs of the tone?

When it is left to its own natural processes.

How, and in what degree?

The only really beautiful singing is that in which the breath action is perfectly free and elastic, so that the tone is poured forth on a wide, easy stream of floating air. No tone can be natural and beautiful under an attempt to hold a forced, mechanical control of the breathing muscles. Invariably such a tone will be oversupplied with breath, hard in color, straight and rigid instead of elastic, and extremely difficult to manage. Then the opposite feature of the mechanically controlled tone is the sudden collapse into a weak, breathy, loose tone, which is such because of its lack of coordination with the breath pressure.

One may try showing nature what he thinks should be done with the breathing muscles; but nature surely and swiftly rebels against such presumptuous attempts, by a stiffening of the whole body and a resultant straight, hard tone on driven air. So much for any indirect interference.

Seek Beauty First

THE OBJECT of training is, not to set any muscle and then expect that muscle to respond to conscious effort, but to find a clear and successful plan of procedure, through which the singer may gain freedom and beauty of tone along with complete bodily relaxation. From the beginning of voice training, the mental concepts must all lead away from ideas of direct physical control.

Perfect relaxation in singing does not mean an entire collapse. It means singing on a naturally controlled breath pressure; the discussion and acquisition of which is exactly the aim of this article.

How often the question is heard as to how much breath should be retained to support a particular kind of tone, or the length of a certain phrase. In correct singing, breath is never retained, for retained breath never can be a right or healthy support. Support is always the result of freedom of the breathing muscles and of the breath stream. Support of the tone is never gained by direct control. Freedom, and its consequent control, are reached through a release of the breath and all muscular effort, through localized controls. Let the singer give way to breath action, and there will be a gain of support, release, and free, beautiful tone. No effort must be made, at any time or for any purpose, to set any gauge on the breath supply. In natural breathing the supply is always equal to the demand.

Breath Mechanism

RIGHT BREATHING position and action are not direct results of diaphragmatic placement and action alone. The diaphragm is the rafter-like floor of the thoracic space; and natural, automatic breathing is the result of the perfect co-

ordination of this movable floor, the costal rib muscles, and the strong abdominal support from below. The trio of powers which breathing muscles, if left to do their own work in their own way, without interference, will support the breath, which is the ground of the tone, with a smoothness of process that is far more perfect and comfortable than any directed effort, under the idea of training could bring to comprehend. After the singer-student has made a very careful study of these ideas, so that the picture has become so clear in his mind that he is ready to let the breath do the work that he may have been trying to do himself, then he should follow Chart I as here given and see how very smoothly and easily the incoming breath will cause the muscles to do their work in their own way. And in this let there be a certainty that there is no direct operation of any muscle during the study of this exercise.

CHART I

Inhalation

- 1—Stand straight—so that the chest walls are lifted, and the lung cells free and open.
- 2—Place one hand flat on the abdominal wall, and the other on the chest.
- 3—Now breathe in deeply, slowly, and fully.

Correct Result

- 4—If inhalation is correct, the abdominal wall will move forward and out against the hand automatically.
- 5—There will be no rising of the chest wall.

Believing that a well understood mistake is soonest corrected, it is suggested that here at the start there should be a thorough demonstration of both sides of this most important subject, by examples of both correct and incorrect action.

Being able to contrast the opposites in this exercise is absolute proof of being surely right, leaving no room for doubt and guess work.

CHART II

Wrong Inhalation

- 1—Stand with the body-muscles loose, the chest drooping. An inattentive attitude.
- 2—Place the hands the same as instructed in Chart I.
- 3—Breathe fully into the upper chest.
- 4—Take particular notice how the abdominal wall under the hand is forcibly drawn in and up under the diaphragm with the high pull of this upper breath.
- 5—Now try to sing a tone without releasing any of the load of breath held in this forced position in the upper chest.

Right here there should be a test to learn if number five of this chart can be done immediately after the four exercises preceding it. And it will be found that it is impossible without making a sound that is actually funny.

This breathing exercise should be practiced, without tone, till it is thoroughly grasped mentally and the correct physical action is established; and at the same time the chart should be so carefully followed that there will be a certainty that breath is being taken to the bottom of capacity, and not just a top breath in the upper chest. This mistake cannot be made under slow and careful attention to each section of the inhalation chart.

At this point, while paying attention to only this one subject of inhalation, the singer should stand as before, with the hands kept in position, while a correct breath is taken as has been practiced and this used to sing a tone. Only such tones, as are comfortable and pleasant to the mind and lower voice, should be used. These should be sung with one of the bright vowels, "e" or "a," and the tone should be sustained as long as is necessary to observe the breath action. In this exercise the first concern should be the doings of the breath and its improvement, and a thorough understanding of what is being attempted. After the point has been reached where there is a feeling that inhalation has been mastered in all its details, and where it seems comfortable and free to do its own work, then exhalation must have attention.

First there must be a certainty that inhalation is low and deep enough to bring into correct action the abdominal muscles, which, in exhalation, contract and press inward, pushing the diaphragm upward and thus lessening the breath space. In exhalation there is also the abdominal-diaphragmatic action. If the act of inhaling is carefully and easily performed, the act of exhaling will follow naturally and correctly, if not interrupted by interference.

It is of course very necessary at this point that a study of inhalation has been so well understood and carefully developed that the breathing-in will be easily enough managed so that attention can be mostly turned to the outgoing breath.

The following exhalation chart should be carefully studied before there is an attempt to practice these three principles combined.

Inhalation

Singing on Automatic Flow of Breath.

Exhalation

- 1—The same standing position as described in Inhalation Chart.
- 2—The hands in same position.
- 3—Inhale, with a certainty of correctness.
- 4—Attention now to be given entirely to the outgoing breath.
- 5—The abdominal muscles under the hand should contract automatically inward, to assist the diaphragm in pressing the air upward.

6—The movements of the outgoing breath should be now practiced without tone, until well understood. The chest wall should be kept expanded, but with no strain. It will be seen that as the abdominal wall recedes, or draws away from your hand, there will be at first an inclination to drop the chest walls. This can be overcome by practice in keeping the chest wall high all through the exhalation exercise. As progress is made, it will be found that this firm, high position of the chest walls will bring added breathing strength and dignity of voice and position.

The next step is to sing the tone with the greatest care so that the breath acts exactly the same as has been studied and practiced in both inhalation and exhalation. Easy, single tones should be now sung, while there is a careful watch for ease and flexibility with which this automatic breath will carry the tone, and for the natural equalizing of the supply and demand.

The singer must "go with" the flowing breath in exhalation. There must be no effort in any way whatever to retard or control it. The flowing breath should be imagined as pouring in a comfortable, easy stream into the extreme top of the diaphragm cavities. When more power is needed, more air must condense in the bony cavity of the head and chest. When softer tones are used, less air is required and, naturally, less pressure through the whole breathing system.

When a high or loud tone is sung, more motive power is used to energize the tone, and therefore more resistance on the breathing muscles is needed to carry the tone high into the head cavities as well as to supply the strength necessary under the added pull and stretch of the muscular action. It may then be said, as a helpful idea, that these higher and larger tones of the voice lie the highest above the floor of the breath supply, and that the soft and lower tones, lie the nearest to it.

Persons are usually quick to respond to imaginative thoughts and pictures, and those mentioned here will be found to be very helpful to lead to right and interesting results. All the time, though, there must be care that all conditions are practically correct.

One more vital point must be added, to make this lesson on breathing complete—a point that cannot be separated from this. This is the standing position and its distinct and keenly noticeable examinations.

Personality Wins

THE FIRST message, or impression, to go from an entertainer to an expectant audience is not the first sentence of the speaker or the first phrase of the singer, but the radiation of what the personality may contain as to strength or weakness, beauty or awkwardness. The world is always the material reflection of the spirit. A rightly poised mentality is proud of its physical home and desires to dwell only in

a body fit for its lofty association. A weak, hanging back, bent shoulders, drooping chest, and dragging feet do not suggest exactly an active mentality, or a spirit of high-strung, keen perception and dignity.

The rib frame is the bony top or cover to our breath box. If the cover has collapsed to the last degree physically possible, not much may be expected of the contents of the box.

Only one thought-point is necessary to correct standing position, and that is the distention or expansion of the extreme lower rib curve or outline. When these rib edges are opened away from each other, like the open floodgates of a clear and beautifully flowing stream, the lung cells stretch and expand, the heart is held high and firm, and the whole thoracic house is open to elastic action, a thorough breathing, and a right position.

Right Standing Position

- 1—Raised chest walls.
- 2—Lower curve of ribs opened away from each other.
- 3—Hips well back.

4—Positive, prideful intent and purpose.

5—A conscious attitude of cause and effect.

6—An evident understanding of the finely poised balance between the mental and physical.

Wrong Standing Position

- 1—Drooping chest, and collapsed, closed ribs.
- 2—Forward-hanging hips and shoulders.
- 3—Lack of positive intent and purpose.
- 4—An evident lack of coordination and understanding between the mental and physical.
- 5—Too much balance and weight on the heels.

A comparison of these two charts will make the right way stand out again in the mind and memory.

A singer or speaker must emanate physical fire as well as tone-emotion, culture of body and spirit as well as culture of voice, and the beauty of grace and ease in the physical as well as flexibility and color in the tone, spoken or sung.

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By William D. Armstrong

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Never tire your audience by too long

a program. One can become satiated with the best of things, and when satiety appears, appetite disappears. The wise singer always leaves his audience hungry for a return appearance.

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Should I Change Teachers?

(Continued from Page 458)

the pupil naturally will be on guard against them.

As for making the pupil too self-conscious about his voice, that is the problem of the teacher. As a matter of fact, throat specialists assure us that those parts of the vocal mechanism which are subconsciously controlled cannot be affected by conscious thought; while that part of the singing mechanism which is under conscious control cannot be trained other than by conscious thought. Consequently, if a teacher or advisor is ignorant of what takes place when a tone is produced, would he be likely to recognize the difficulty and be able to rectify it?

To urge a pupil to cultivate his imagination and to develop his emotional qualities for a proper interpretation of his songs, without first supplying him with a reliable technique, is getting nowhere; for, no matter how vivid an imagination a singer possesses, it is useless to him if he lacks the ability to express his ideas through the medium of tones of good quality and a perfect control of the dynamics of his voice.

Let Nature Have Her Way

STUDENTS often come to grief by trying to change the natural quality of their voices. Contraltos and baritones, with a good upper register try desperately to become sopranos and tenors, failing to understand that this matter, too, is one that is determined by physical instead of psychological considerations. It is always the quality, the tone color, that determines the vocal classification; and it is no more possible to change the natural quality of one's voice than it would be to work a similar miracle with the color of the eyes. Of course a voice may sometimes change in its own accord. There have been a number of authentic cases of this sort among artists of note. Frenstedt, Sims, Reeves, Sir Charles Savory and Jean de Reszke have been especially notable examples. However the unusual but natural processes that sometimes bring such changes have nothing in common with the treatment the voice undergoes when willfully dragged up or down from its proper place, by a musical method.

It is very important that a student develop his musical taste and judgment. Everyone knows what he likes; but too often the untrained ear of the student is unable to recognize a correctly produced tone when he hears it. It is difficult for him to distinguish and appreciate the difference between the correctly produced tone of the artist and the sometimes bigger tone of the singer of the "scream-and-shout" school. Most beginners are slaves of the big tone habit and can see no merit in a tone that is not of tremendous power. They judge their own progress entirely by the amount of sound they can produce, regardless of everything else.

The End Dictates the Means

IN OPERAS of the old school, the bel canto must never be sacrificed for mere volume; but in the Wagner works, and some of the ultra modern compositions, it is essential that the singer shall combine the requisite dramatic vim with his *bel canto* and become a singing-actor instead of merely a singer of beautiful tone. There are times, undoubtedly, when it is imperative to sacrifice the tone to the word, just as in the old school one sacrificed the word to the tone; but one must know exactly when and how and to what end to preserve a proper balance.

To return to the subject of changing one's teacher, it is better that the student be somewhat wary of the teacher who claims that the secret of good singing hinges upon any one thing. We hear of

teachers who claim that "it all depends upon the breath." Their slogan is "If you can breathe you can sing"; just as some dance teachers announce that "If you can walk, I can teach you to dance." May be they can; but I do know that, important as a proper knowledge of breath support may be, it is far from being the one and only requisite of good singing. So, too, with the teacher who claims that head resonance is the vital thing, or that the proper position of the tongue determines all else. These things are very important, as are many others; but no one of them is so important that one can learn to sing solely from that angle, while ignoring all the others.

Furthermore, let the student beware of the teacher who promises to do all his work for him in six months. It cannot be done; and any teacher who makes such

The Lure of Musical Instruments

(Continued from Page 455)

THE CAGED instrument upon which Chopin played was released from solitude a few years ago and was temporarily brought by adoring hands to America. It is a rosewood grand piano which, since the death of Chopin in 1849, has stood in the old music salon of the Pleyels in Paris and has been there viewed by thousands of pilgrims to this shrine of Chopin. A few years ago it was released from its solitary confinement to aid the fund for France's unemployed musicians, precipitated by the late war.

France did not have the generous fund for unemployed musicians which America

Scherzo in B minor, compositions that conjure up mysterious dreams, yearnings, and moods inexpressible, save only as Chopin interpreted them. All the joy, the love, the tragedy of his life clustered around this piano. It was his joy in the little pavilion of the *Cité d'Orléans*. It was on the keys of this piano that Chopin playfully granted the wish of George Sand, whose little dog capered around the room while the lovers sat happily together.

"Frederic," exclaimed the novelist, "if I had your music, I would put that little dog into music."

Chopin turned to the piano and improvised *La Valse du Petit Chien; The Waltz of the Little Dog*.

It was beside this piano that Chopin and Meyerbeer quarreled over the time of the *Mazurka in C, Op. 33*.

"It is two-four time," declared Meyerbeer calmly. "It is three-four time," insisted Chopin.

Whenever it was possible, this piano was the one chosen for Chopin's Soirees. Then the dreary days came, and this old piano was the heart of those who, in the impoverished days in the *rue Chaillet* and later of those dying hours in the house in the *Place Vendôme*.

One can picture the piano with its two brass handles, the lighted candle beside it casting a glow of golden light on the manuscript which the master had just finished. The candle has gone out, darkness envelops the side room in the *Place Vendôme* where loving friends have taken Chopin. Once more Chopin built his life around his piano, now placed in the new salon. This instrument was to play one last part in the life of the master who so often had drawn from it the soul of inspiration. Chopin is gone. A few days have passed, and softly the Countess Patecka touches the keys of the beloved piano, and as the sounds die away, the soul of the great artist is at rest.

They bore the body of the master first to the Madeleine and then to Père Lachaise. For many days the old piano was forgotten. It stood silent in the empty salon. What tragic, wistful, longing memories are forever locked in the heart of that dead instrument! Later it was removed to Chopin's music salon at Pleyels', and after its philanthropic journey to America, where it realized a large amount for the stricken musicians of France, it was returned to the new Pleyel show room where, like thousands of other captive instruments, it silently awaits the end-Forgetfulness.

Accents

By Gertrude Greenhalgh Walker

For the student who has not an inherent feeling of rhythm, suggestions of many kinds must be given until the child acquires it. One way of teaching the primary and secondary accents and pulses as they may be called is to mark the pulse in comparatively larger and smaller letters and numbers.

For example: ♩ | One ♩ 2 ♩ 1 One ♩ 2 ♩ 1

Or the accents may also be marked with colored crayons, using the correspondingly important colors of the spectrum.

For example: Red Yellow Orange Green

Many other ways may be devised by the alert teacher, individual pupils suggesting individual treatment.

MINIATURE

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10. Minuet from Symphony in Eb Wolfgang A. Mozart
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